

American Furrier and Sol Vogel

10-1955



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FUR ELECTRIFYING & REJUVENATING MACHINE

The Junior offers these money making features:

1. Electrifies and rejuvenates all furs, such as beaver, mouton, nutria, sheared raccoon, mink, seal in 10 minutes.
2. Eliminates all time consuming, tedious hand labor.
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- Either of the above 2 models enables you to surpass your competitors both in quality and production time.
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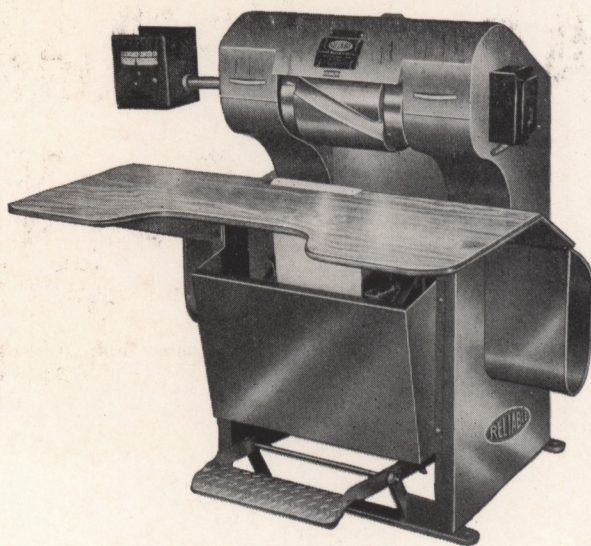
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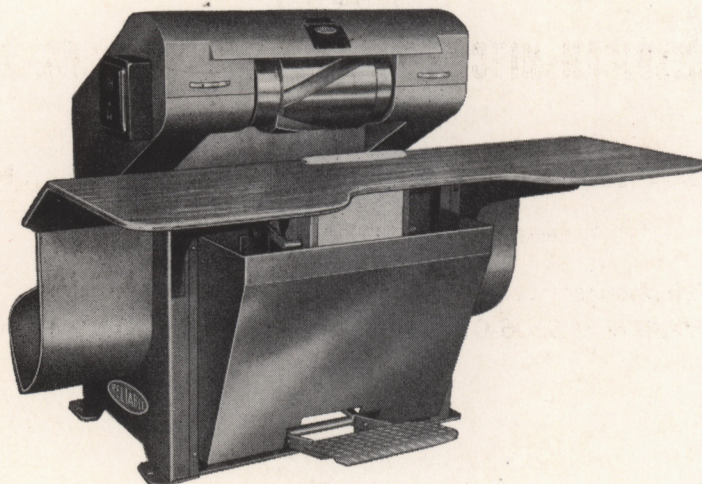
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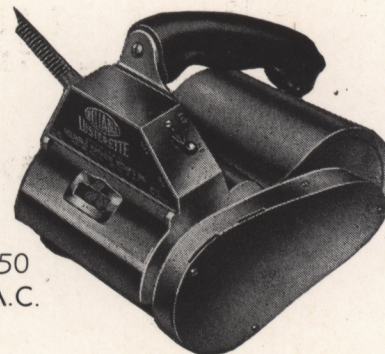
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U.S. Pat. Nos. 2,477,448, 2,633,731. Canadian Pat. No. 490,826.

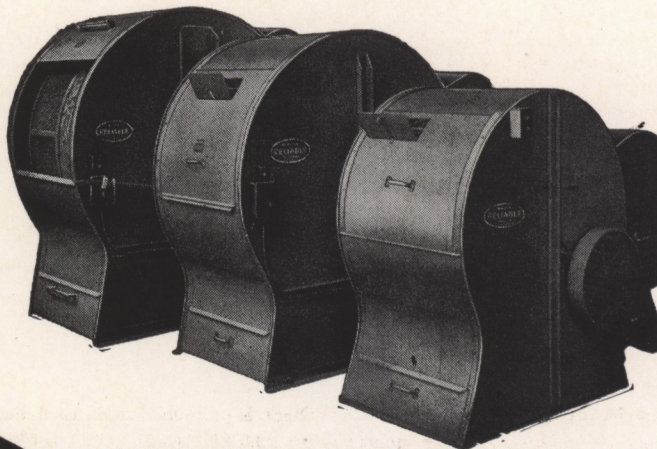


Model EL-30 \$2200.00 A.C.

U.S. Patent No. 2,560,946.



Model L-50
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RELIABLE

RELIABLE MACHINE WORKS, INC.

230-240 EAGLE STREET, BROOKLYN 22, N. Y.

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AMERICAN FURRIER and SOL VOGEL

OLDEST AND LARGEST FUR FASHION SERVICE IN AMERICA

Organ of the Master Furriers' Guild of America



Published by

AMERICAN-MITCHELL FASHION PUBLISHERS, Inc.

ESTABLISHED SINCE 1873

255 Seventh Avenue

New York 1, N. Y.

BERNARD M. GOLDSTEIN, Publisher 1920-1946

Telephones:

WAtkins 9-5806-07

Cable Address:

CHELLMIT—Newyork



VOL. LII, NO. 8

OCTOBER

1955

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"Proportioned Petites"

"PROPORTIONED PETITE" is not a size. It is first and foremost, a height category and does not represent a size or an age. "Proportioned Petites" represent the majority of the female population of the United States who are 5' 5" and shorter in heels. "Proportioned Petites" can be sized and styled to meet the requirements of all sizes and ages who are in the category of height 5' 5" and less in heels. According to statistics published by the Department of Agriculture, Washington, D. C., 63½% of the adult female population of the United States is 5' 3" and less in stocking feet. Since women do not buy furs in stocking feet, it is reasonable to say that the majority are 5' 5" and less in heels. The estimated population as of July 1, 1954, published August 1954, Bureau of Census is as follows: estimated females 18 years and over — 55,348,000; of the total adult female population, 63½% or 35,146,000 women are in the "Petite" category. To understand this fully, it must always be remembered it is a category of height and everything in connection with it is that of height. The total "Petite" category represents our greatest potential.

A YOUNG GIRL of 18 and older woman of 60 can be fitted equally well in the same size garment. The difference, however, could be in the desirability of style. Invariably, the matron does not want the styling designed for the very young girl and vice versa. It is for that reason, "Proportioned Petites" have to be designed and styled to meet the requirements of all age groups whether they are teen-agers, young miss, or matron. By the same reasoning it must also be designed and sized to meet the requirements of the smallest size as well as the larger figure. It can be designed and sized for a size 10 figure and also designed and sized for a size 20 figure. As long as they are properly proportioned for either size and in the category of height 5' 5" and less in heels, they can then be called "Proportioned Petites." If they are styled and designed specially for the very young age group, they can then be called "Junior Petites."

Keep these principles in mind —

- 1) "Proportioned Petites" are for the majority of the adult female population.
- 2) "Proportioned Petite" patterns may be sized and styled to meet the requirements of all sizes and age groups.
- 3) Designers, manufacturers and retailers should clearly identify "Proportioned Petites" as such on patterns, tickets and in the retailers' stock.
- 4) "Proportioned Petites" will increase sales, reduce mark-downs and alteration costs, and, most important, will satisfy the majority rather than the minority of women.



ON OUR COVER

Natural Grey Persian Lamb

four
fall



classics — — — Shown in a brilliant NORTHWOOD DARK VELVET mink.

More information about the industry needed!

by Morton J. Schwartz

Deputy Director — U. S. Department of Commerce

Trade in furs has been one of the most potent factors in opening up vast areas of the world. It is generally recognized as the single element of the greatest importance in the amazingly rapid exploration and settlement of the United States. The fur trapper was far ahead of the explorer in venturing into uncharted regions of this country. With such a magnificent background brimming over with historical lore, one would expect a similar fount of information and statistics on the many aspects of the fur industry.

Unfortunately, exactly the reverse situation exists: Few industries offer as little in the way of general or statistical information. Undoubtedly the lack of data had its inception in the original reluctance of members of the trade to divulge information which might be of benefit to competitors. While this attitude once was characteristic of almost all industries, most business organizations early discovered that there was a line of demarcation between information which would help a rival firm and those statistics which, when collected and issued as industry totals, would be of help to every member of the trade and its affiliates.

To dispel the fears and uncover the mystery which too often surrounds the much abused term "statistics," assume, for example, that the Government, after consultation with industry, decides that it would be desirable to collect and publish detailed figures on fur dressers. The initial step is to devise a reporting form, with trade representatives assisting the Government in determining the questions to be asked. Next, each firm affected by the questionnaire provides the information requested, assured in the knowledge that the data reported is strictly confidential and not disclosable as individual company statistics. When all the reports have been received they are computed and presented in a series of tabulations. The tables are then analyzed as to content. Finally, the data are interpreted in terms of past events, and predictions made as to the future.

Members of the fur trade buy and sell pelts with no idea of potential domestic supply, inventories in all hands, the effect of imports and exports, or recent quantitative experience of salability of the fur in made-up garment. It might be well to examine the possible kinds of information that would be of most help to the fur industry, the sources of these statistics, current tabulations, and methods that might be

employed to bridge the informational gaps — both by industry and by government.

To begin with the raw pelt, data are submitted periodically by the various states to the Department of the Interior on fur animals caught; the data are then tabulated and released in a publication called "Annual Fur Catch of the United States." However, some states do not report at all, others provide only partial information, reports are omitted occasionally, and there is little uniformity in reporting. Yet, this is the only source of information on domestic wild life fur production.

We in BDSA, in cooperation with the Department of the Interior, the Bureau of the Census, and other interested agencies attempted a few months ago to work out, with industry representatives, a reporting form (confined primarily to the collector-dealer-auction level) which would provide the information now lacking on raw fur production. It was soon apparent that the complexities of the trade in furs—especially the cross-sales—required a comprehensive and rather intricate form in order to avoid duplication in reporting; the kind of a schedule that could be used successfully only with the utmost industry cooperation.

Although this particular project had been urged on the Department by industry for several years, I must admit frankly that I failed to detect any burning enthusiasm from the trade when it was realized that in order to provide the data a fair amount of work would be involved in filling out the form. We expect to review the situation again in the near future and hope to arrive at a solution to these difficulties.

Considering next the dressing and dyeing of furs, the 1947 Census of Manufacturers provides information on dollar value of shipments. Further, the current census will have data on 8 specific types as well as an "all other" category. What is needed here is a complete listing of all furs dressed for a period of years to serve as a source of basic information on the relative importance of each fur for the specific year and as a long term trend. Since all furs are dressed, it is at this point in the fur industry that the real supply is apparent, allowances being made for imports, exports, and reexports — data on the latter being available from Census statistics, although not by all types.

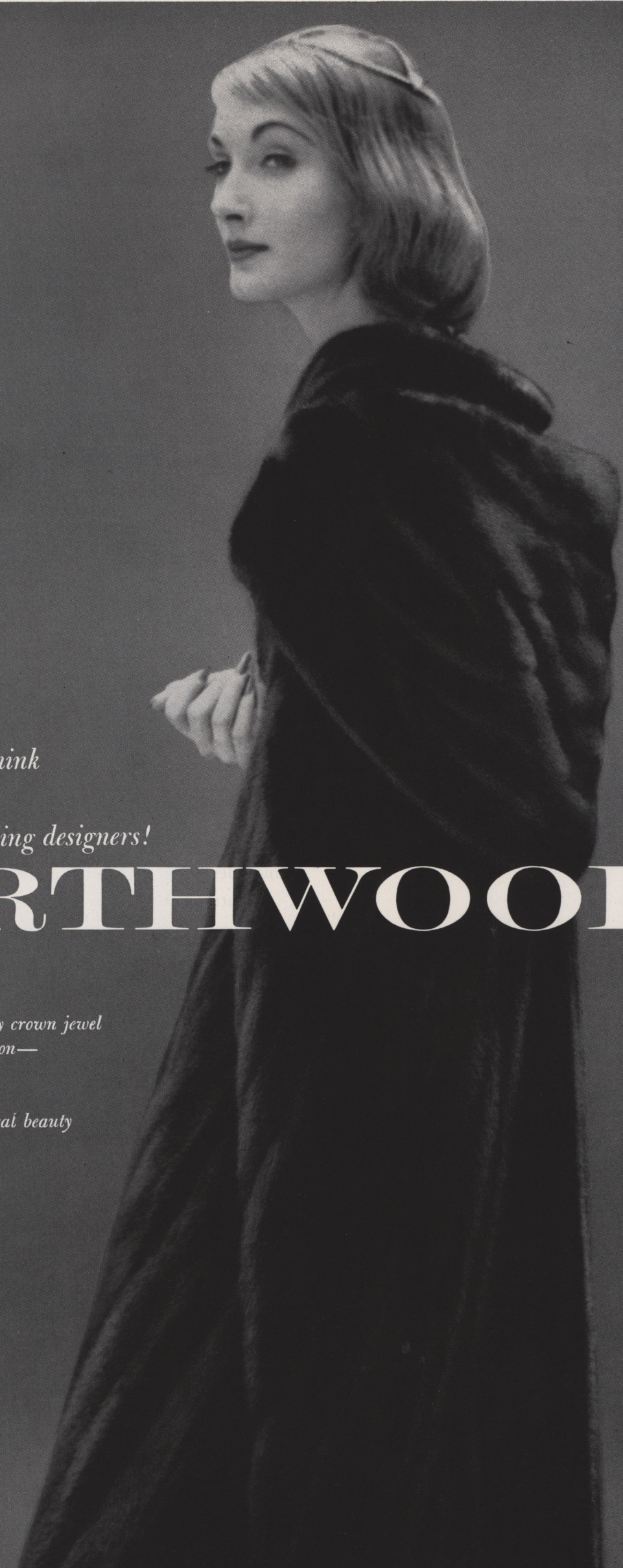
The "making-up" stage, or the conversion of furs into all items of apparel, offers the least information of all. Turning again to the Census of Manufacturers for 1947,

data are provided on the value of production of fur coats, jackets, neckpieces, and other fur goods including trimmings. No information is available on the quantity of the different kinds of furs used, the specific garments into which they went, or the price ranges at which they sold — all information vital to efficient operations on a current basis.

In summation, what do we have in the way of information or statistics on the fur trade? A most generous estimate would only point to a collection of fragmentary information, much of it dated, and practically none of it of sufficient duration to permit of trend analysis. Moreover, the disconnected nature of the data prevents any kind of flow determination—that is, from raw fur to finished garment. None-the-less, these data can be firmed up, additional information obtained to fill the gaps, and provision made to collect statistics on a periodic basis to keep the facts up to date. Each segment of your industry, from raw furs to retail sales, must cooperate by providing the information covering its area of operations. When combined with data from other levels, a complete picture of the industry's operations will be available.

The next question is obvious: Who will determine just what data will be collected? No one is in a better position to answer that question than you who represent all the different phases of the industry. One suggestion would be that each Association in the fur trade should appoint a task force to decide on the kind of information that would be most valuable to collect covering only the operations of its members. Then, the different task forces could get together and reconcile individual segment reporting requirements to meet the objective of tracing the flow of furs from the animal's back to the consumer's charge account. When all the data are collected they should be issued in something that might be called a "Fur Manual". The actual mechanics of the collection and tabulation could be done by the Associations, or by independent firms which specialize in surveys, or by the U. S. Bureau of the Census for a nominal fee.

While I cannot commit the Department of Commerce in advance, you may be assured that we will cooperate to the utmost in assisting with a project of this nature. The BDSA has as one of its most important functions that of service to business, and we urge you to call on us when you feel we can be of help.



*the majesty of mink
selected by
the world's leading designers!*

NORTHWOOD

BLACK VELVET*

*... the ultimate in mink.
Lustrous, infinitely lovely crown jewel
of the Northwood collection—
still so exclusive
it's only for the few.
Ben Kahn chooses its regal beauty
for his cape-collar coat
of rare perfection.
At only the finest stores.*

*Northwood Mink Farms
Crystal Lake, Illinois*

The Long and The Short

On the following pages you will see a liberal collection of fur styles . . . some are long . . . some are short. This is obvious enough to the eye, but which is the style best suited for your client? A simple question, and yet one that has not been answered to the best interests of the fur industry. Too often has been heard the gripe, "I'm not built for furs," and of course there ensues the loss of a sale and perhaps what could have been a steady customer throughout the years.

It is our contention, that with the wide variety of skins, styles, models and trim effects, any woman can look attractive in furs. Basically, the urge of creativeness must be there. A furrier equipped with this desire to make, mold, create, beautify, will and should create a demand for his particular services and thus assure himself of continued success. Without this, he becomes a hack of which, unfortunately, we have too many.

We can give you the stylings and the types of furs most likely to be in style, plus the pepper and salt of trimmings. But *you* must get to know *your clients*. And it's you who must study them with that feeling of being creative and not with just that jaundiced look of dollar signs. Get to know them well and service them accordingly, as this is the yardstick by which they measure your worth to them. This is about the long and short of it all.



En feuilletant les pages suivantes, vous verrez une collection libérale de modèles pour vêtements en fourrure . . . quelques uns sont longs . . . d'autres sont courts. C'est l'évidence même, mais lequel de ces modèles est le plus approprié à votre cliente? C'est là une question bien simple mais, c'en est une qui n'a pas encore été résolue au meilleur des intérêts de l'industrie de la fourrure. Trop souvent nous entendons cette plainte, "Les fourrures ne me conviennent pas", et il s'en est suivie la perte de quelques ventes et, naturellement la perte de clientes régulières pour des années à venir.

C'est notre effort à nous de vous présenter une variété aussi grande que possible dans les pelleteries, les styles, les modèles et les heureux effets des garnitures de façon à ce que les femmes de tous les types peuvent paraître attrayantes dans les fourrures. Toujours le génie créatif doit être à la base de tout. Un fourreur animé de ce désir de fabriquer, de mouler, de créer et d'embellir, moussera et nécessitera une demande constante de ses services spécialisés, s'assurant ainsi de succès continus. Sans cela il deviendra, homme à tout faire, et de ceux là il y en a malheureusement trop.

Le Long et Le Court

Nous sommes prêts à vous donner les styles et les types de fourrures appropriées, plus el set et le poivre des garnitures. Mais *vous* devez apprendre à connaître *vos clientes*. Et c'est à vous qu'il appartient de les étudier en ayant le sensation de créer quelque chose pour chacune d'elles mais non en leur donnant une allure chargée du signe du dollar. Apprenez à connaître vos clientes et à les bien servir en conséquence, et on saura alors vous apprécier à votre juste valeur. C'est à peu près le long et le court de toute l'affaire. . . .



full-length Pastel mink
photo: Courtesy,
Benedict Frenkel Studios



three-quarter length leopard,
with large beaver cuffs
photo: Courtesy,
Benedict Frenkel Studios



THE SUPERGA
TURIN

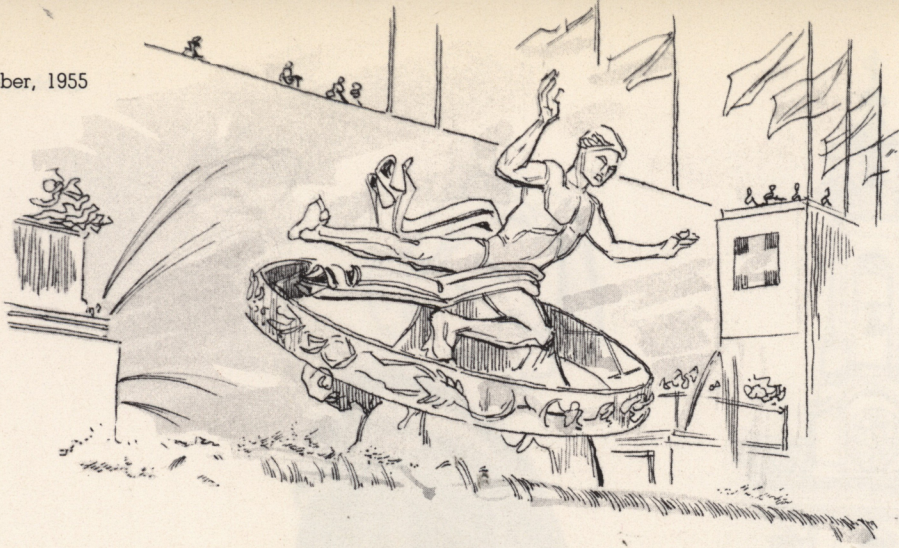


55-1001



55-1002

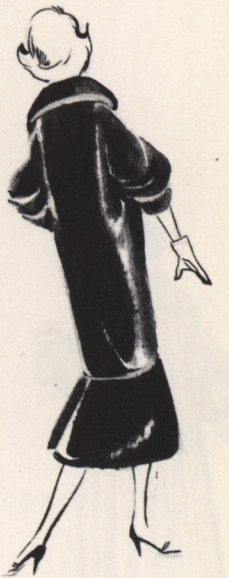




FOUNTAIN OF PROMETHEUS
ROCKEFELLER PLAZA
NEW YORK

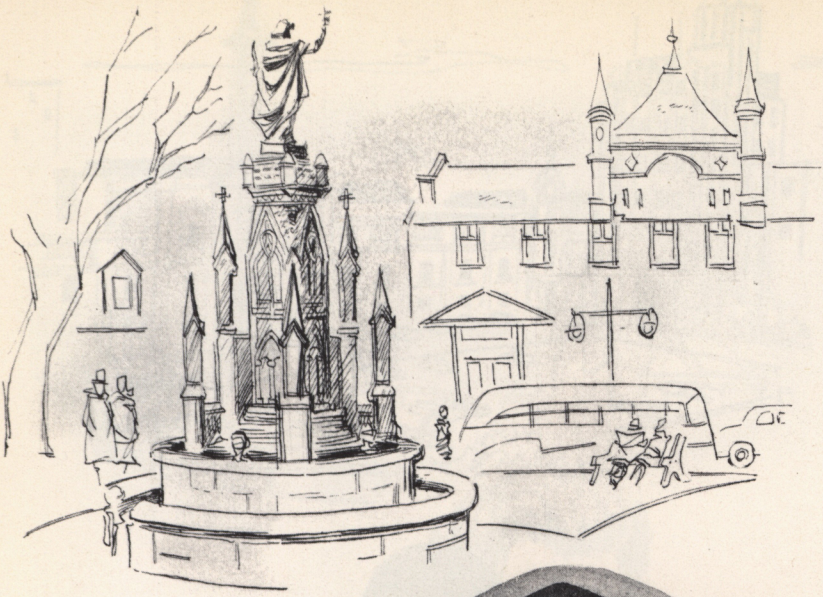


55-1003



55-1004

MONUMENT OF FAITH
QUEBEC

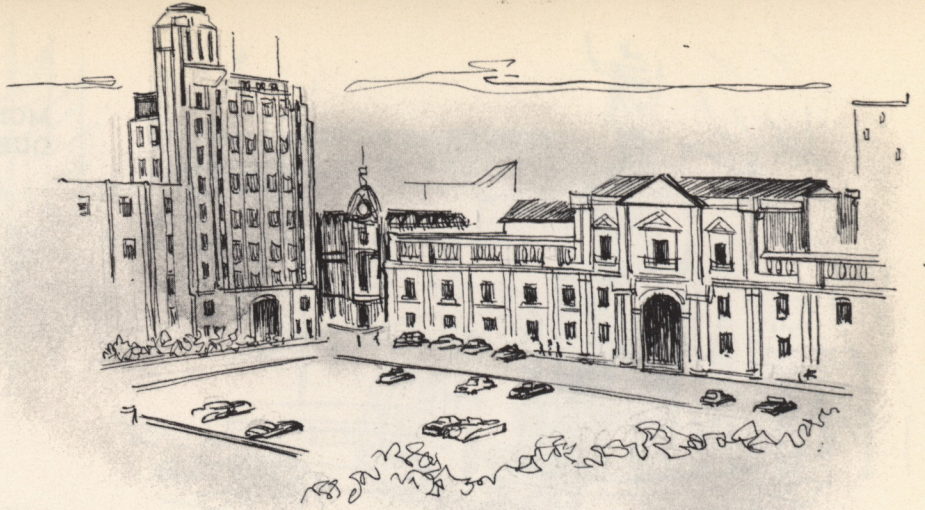


55-1005



55-1006

CONSTITUTION PLAZA
SANTIAGO

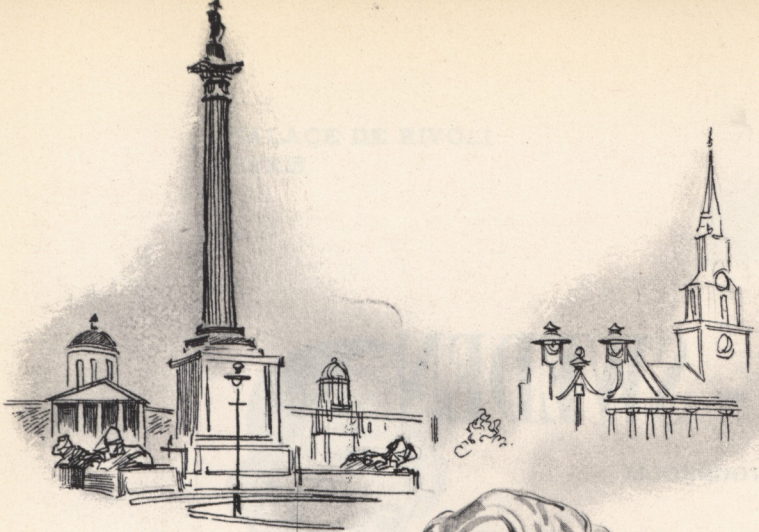


55-1007



55-1008

TRAFALGAR SQUARE
LONDON



fur news from - - SWEDEN

by MRS. C. WETTER — STOCKHOLM

"It sure was a warm summer this year, just a shame it lasted such a short time," a little Swedish boy said about a warm day in May. Even if the boy exaggerated, still the country is sufficiently close to the Arctic Circle to let the fur merchants outnumber the manufacturers of bathing suits.

Sweden now has a real middle class economy, thanks to a progressive tax and an increase in business which leaves its mark on the entire business life.

Practically every Swede can afford to have a fur coat but hardly anyone can choose it from the most expensive kinds of fur.

Mink likes Scandinavian severe winters and mink breeding suits the character and temperament of the Swedish small freeholders, but the level of prices in the world market during the past year caused 95% of the Swedish mink to be knocked down to foreign buyers. The 5% remaining at home was, unfortunately, only rarely of first quality and was mainly sold to be forwarded to the few

(Continued)

Hip-length jacket
"Embros" — lamb.

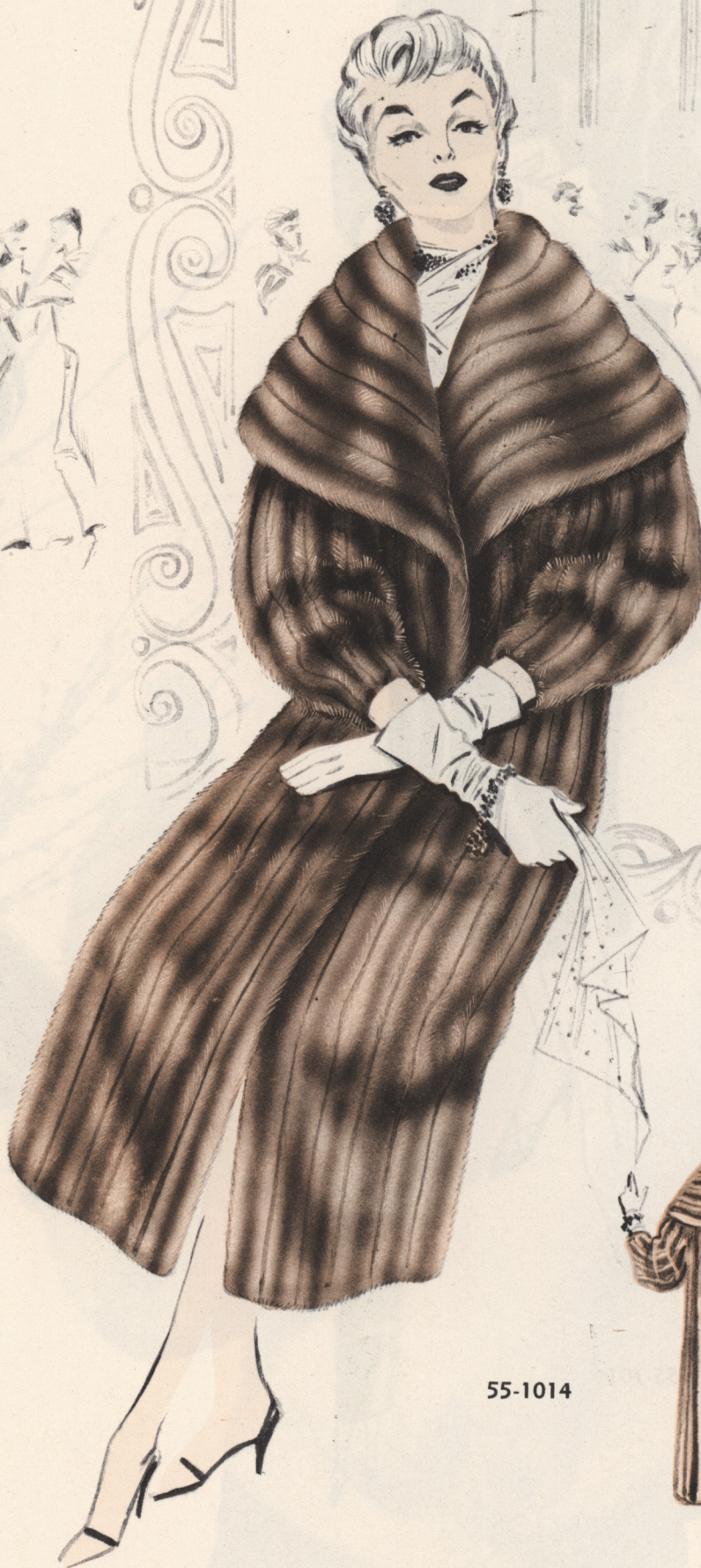


PALACE DE RIVOLI
PARIS





55-1013



55-1014



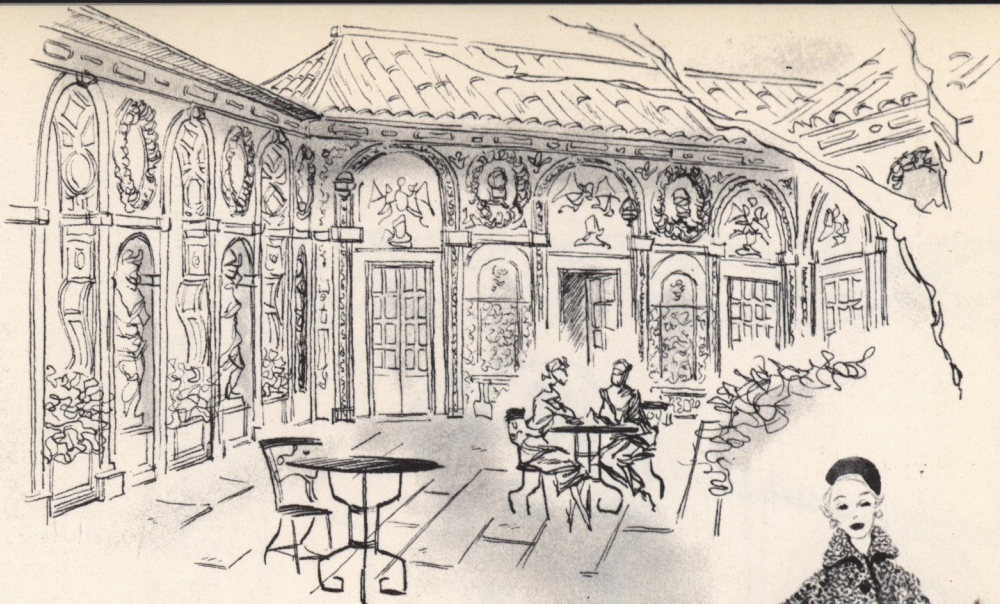


55-1015



55-1016

PALACE OF THE CESARES
LISBON



55-1017



55-1018





even the fashion creators give it their entire approval. Persian lamb is attractive and it lends itself to design and alteration. With Persian lamb, one dares to give expression to one's fancy and creative power. The Persian lamb coats are also the ones which conform the most to the international tides of fashion.

Because, in spite of the somewhat heavy Swedish solidity, the Swedish woman is very fashion conscious. A telephoto is printed in the New York times at the same time as in Swedish newspapers and we like to feel that we belong, to know that the fur coat we are wearing is just as modern in Paris as at home. The Persian lamb coat is the fancy coat in Sweden; for everyday use, we have a somewhat different taste. The first task of the everyday fur coat is to be warm. Paris may speak about free neck lines but they don't go over on the other side of the Arctic Circle. For everyday

(Continued)

**Full-length broadtail Persian
with muff.**

**Hip-length jacket
Black Persian**

firms that have a large foreign circle of customers.

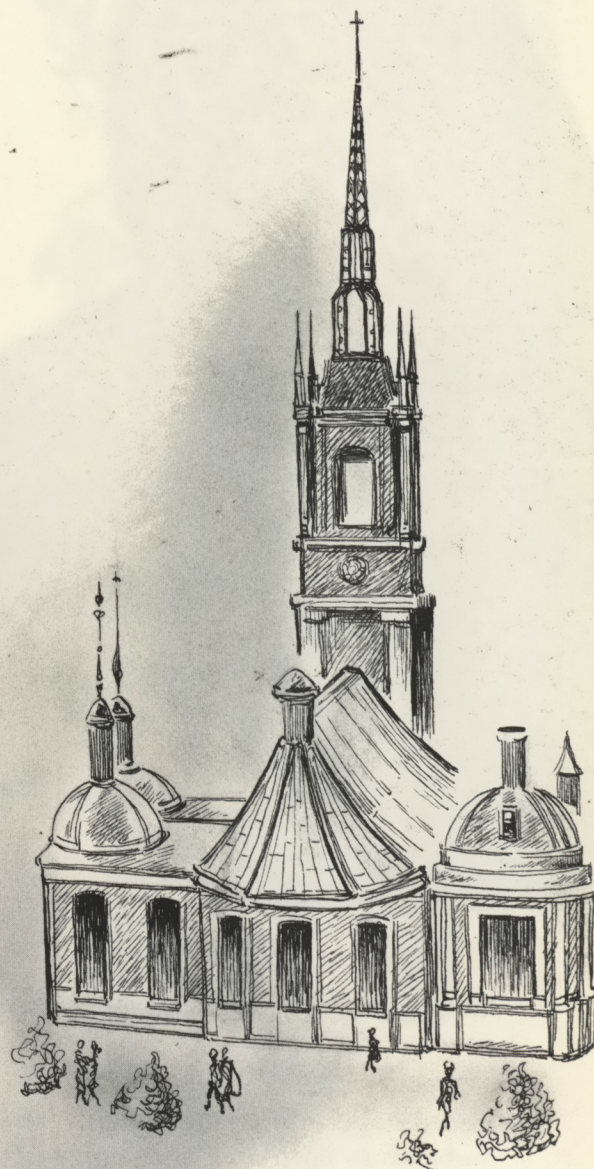
The few lucky ones who have succeeded in persuading their heavily-taxed husbands to open their pocketbooks for a mink purchase prefer to have models that will still be modern at the confirmation of their grandchildren.

On the other hand, sales move more freely when it is a question of small evening articles of mink and there is a continued creating of news in this field, mostly lingering notes from American and French fashion melodies.

For simpler kinds of fur — happily available in excellent qualities, as the Swedish lady is willing to buy them only when capable of being worn for years—there exists a very large market which is almost entirely dominated by Persian lamb. Persian lamb has become not only the favorite of the public in Sweden;



RIDDARHOLMEN CHURCH
STOCKHOLM



55-1019



CYBELE'S FOUNTAIN
MADRID



55-1020



55-1021



Full-length black-dyed
Russian pony

After the long winter, the longing for sunshine and summer has had time to grow strong and unbridled — and fur coats have long been reserved for the winter part of the year in spite of the fact that the Swedish summer night seldom is so warm that a shawl would feel annoying. Only during the very last few years, however, have the jackets and shawls started to come out. Only during the last few years have furs of the lighter kinds been thrown over the shoulders instead of lying in the cold-storage rooms of the fur merchants.

We have had a good year for furs. The signals from the distance which indicate a change of scenery in the theater of fur fashions have started to be heard and the furriers are grinding their knives.

Full-length Grey Persian



wear, we have seal in all its forms as well as sheep. First of all, we have a little Swedish favorite, the outside sheep from Gothland. It meets our demands for wearing quality, cheapness and warmth. It is soft and rather easy to shape and has natural markings of curls. The color varies from dark graphite grey to grey-white. Seen with very kind eyes, it can be said to resemble Persian lamb slightly.

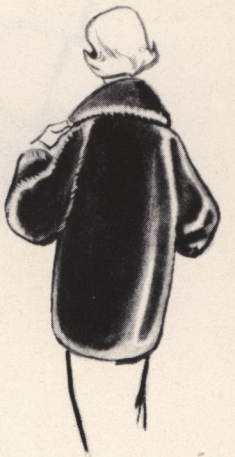
In their fashion creation, the Swedish furriers are performing translation exercises and, at least in my opinion, they have gone far in technique and understanding of the special taste of the Swedish public. First of all, as models, there are American and French fashion magazines where cloth coats are found interesting. Most of the time the pattern is built up from textile ideas, the foreign idea is changed and generally made more limited and strict in order to suit the taste of the Swedish woman. Amusing things like pleated broadtail coats or huge bows do not pass the Swedish border.



FOUNTAIN OF GEFION
COPENHAGEN



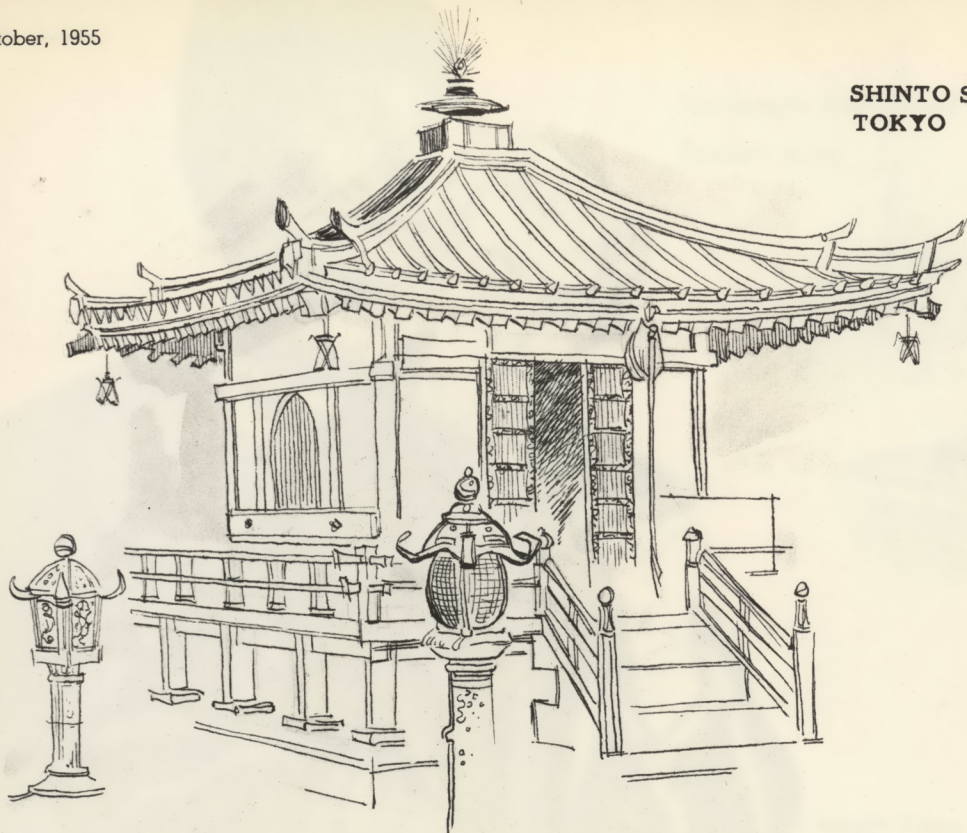
55-1023



55-1022



SHINTO SHRINE
TOKYO



55-1025



55-1024



full length Gray Persian
photo: Courtesy,
Benedict Frenkel Studios



full-length beaver
photo: Courtesy,
Benedict Frenkel Studios

DESCRIPTIONS (ENGLISH)

55-1001—Full-length mink coat with styling stressed on collar and cuffs.

55-1002—Full-length mink cape. Bell-like shape and shawl collar add to its attractiveness.

55-1003—Mink trimming at collar and sleeves makes this Persian an ideal garment for any formal occasion.

55-1004—Full-length and tight fitting Alaska seal. Note the attractiveness of the bias cutting and flounce.

55-1005—Full-length Alaska seal featuring full-length sleeves with small cuffs and equally small collar. Five pearl buttons down the front closure show to advantage.

55-1006—Wrap-around black broadtail with full sleeves and wide collar.

55-1007—Full-length blonde beaver. Large notched revers, cuffless sleeves and slash pockets.

55-1008—Extra large shawl collar dominates this model. Full-length sleeves and slash pockets.

55-1009—Blonde beaver showing notched revers and cuffs. Pockets are flapped. Decorative buttons play a big part.

55-1010—Full-flared blonde beaver. This model goes all-out in the use of decorative aids. Note cuffs and short belts at the sides.

55-1011—For that slim, sleek look this Alaska seal is outstanding. Extra large cuffs and no collar. Large decorative buttons on sleeves and at neck closure.

55-1012—Close fitting and full-length Alaska seal, full sleeves without cuffs. Slightly flared at the hemline.

55-1013—Full-length, flared mink. Wide cuffs and collar add to its pleasant look.

55-1014—Full-length mink. Large shawl collar. Leg-o-mutton sleeves are especially attractive on this model.

55-1015—For that youthful saucy look, a mink jacket, full-flared with rich looking full sleeve.

55-1016—Mink stole. A regal piece to top off that super-elegant evening gown.

55-1017—Full-length grey Persian. This brings in all the trimmings. Notched revers, cuffed sleeves, back belt and the inevitable decorative buttons.

55-1018—Another full-length grey Persian, full flared with slanted side belt.

55-1019—Brown Alaska seal. Pleated at the sides and having short belts on either side. Four large decorative buttons at the closing and buttons also on the belts.

55-1020—Three-quarter length brown Alaska seal with cuffed pockets and sleeves. Large buttons at the closure.

55-1021—Three-quarter length mink with cuffed pockets and sleeves. Slit sides at the bottom add to its youthfulness.

55-1022—Hip-length Alaska seal. Cinched back is effected with short belt sporting two buttons. Double-breasted front also has six buttons.

55-1023—Hip-length seal with side collar, full sleeves and curved pockets.

55-1024—Tuxedo front hip-length mink jacket with unusual pocket effect and bow at the closure.

55-1025—Full-length mink great-coat. Full sleeves with deep scalloped cuffs add to its richness.

DESCRIPTIONS (FRANÇAIS)

55-1001—Manteau pleine longueur en vison, l'intérêt du style se concentre au col et sur les poignets.

55-1002—Cape pleine longueur en vison. La forme cloche et le col châle ajoute à son élégance.

55-1003—La garniture de vison au col et sur les manches font de ce modèle en astracan de Perse un vêtement idéal pour les occasions habillées.

55-1004—Manteau pleine longueur très ajusté en seal d'Alaska. A noter l'élégance des biais et des volants.

55-1005—Manteau pleine longueur en seal d'Alaska présentant une manche longue avec de petits poignets, également un col minuscule. Quatre boutons en perle ferment avantageusement le devant.

55-1006—Modèle enveloppant en breitchwanz noir avec manche ample et large col.

55-1007—Modèle pleine longueur en castor blond. Grands revers crantés, manche sans poignet et poches en taillade.

55-1008—Un très grand col châle domine ce modèle. Manche pleine longueur et poches en taillade.

55-1009—En castor blond ce modèle avec revers et poignets crantés. Les poches sont à pattes. Les boutons décoratifs jouent un grand rôle.

55-1010—Modèle ondulant en castor blond. Ce modèle est tout indiqué pour tous les détails décoratifs. A noter les poignets et les martingales courtes sur les cotés.

55-1011—Pour cette allure ajustée comme un fourreau ce modèle en seal d'Alaska est tout indiqué. Poignets très grands et pas de col. De gros boutons décoratifs ornent les manches et l'encolure.

55-1012—Manteau pleine longueur et très ajusté en seal d'Alaska, manche ample sans poignets. Le bas est légèrement évasé.

55-1013—Manteau pleine longueur et ondulé en vison. Col et poignets plutôt larges ajoutant une note agréable.

55-1014—Manteau pleine longueur en vison. Grand col châle. Les manches gigot sont tout spécialement attrayantes.

55-1015—Pour une allure juvénile et impertinente, une jaquette en vison ondulée avec riche manche ample.

55-1016—Etole en vison. Une jarure royal pour réhausser une super élégante toilette pour le soir.

55-1017—Modèle pleine longueur en astracan de Perse gris. On y rencontre toutes les fantaisies, revers crantés, manche avec poignet, ceinture au dos et les inévitables boutons décoratifs.

55-1018—Un autre modèle pleine longueur en astracan de Perse gris. Ampleur généreuse, martingales inclinées sur les cotés.

55-1019—En seal brun d'Alaska. Plis sur les cotés et courtes martingales sur les deux cotés. Quatre boutons décoratifs à l'encolure et aussi sur les martingales.

55-1020—Trois-quarts en seal d'Alaska brun, pattes aux poches et aux manches. Gros boutons pour fermer.

55-1021—Trois-quarts en vison, pattes aux poches et aux manches. Les cotés fendus au bas ajoutent une touche juvénile.

55-1022—Manteau longueur aux hanches en seal d'Alaska. Le dos cintré est accentué d'une courte ceinture ornée de deux boutons. Le devant croisé présente six boutons.

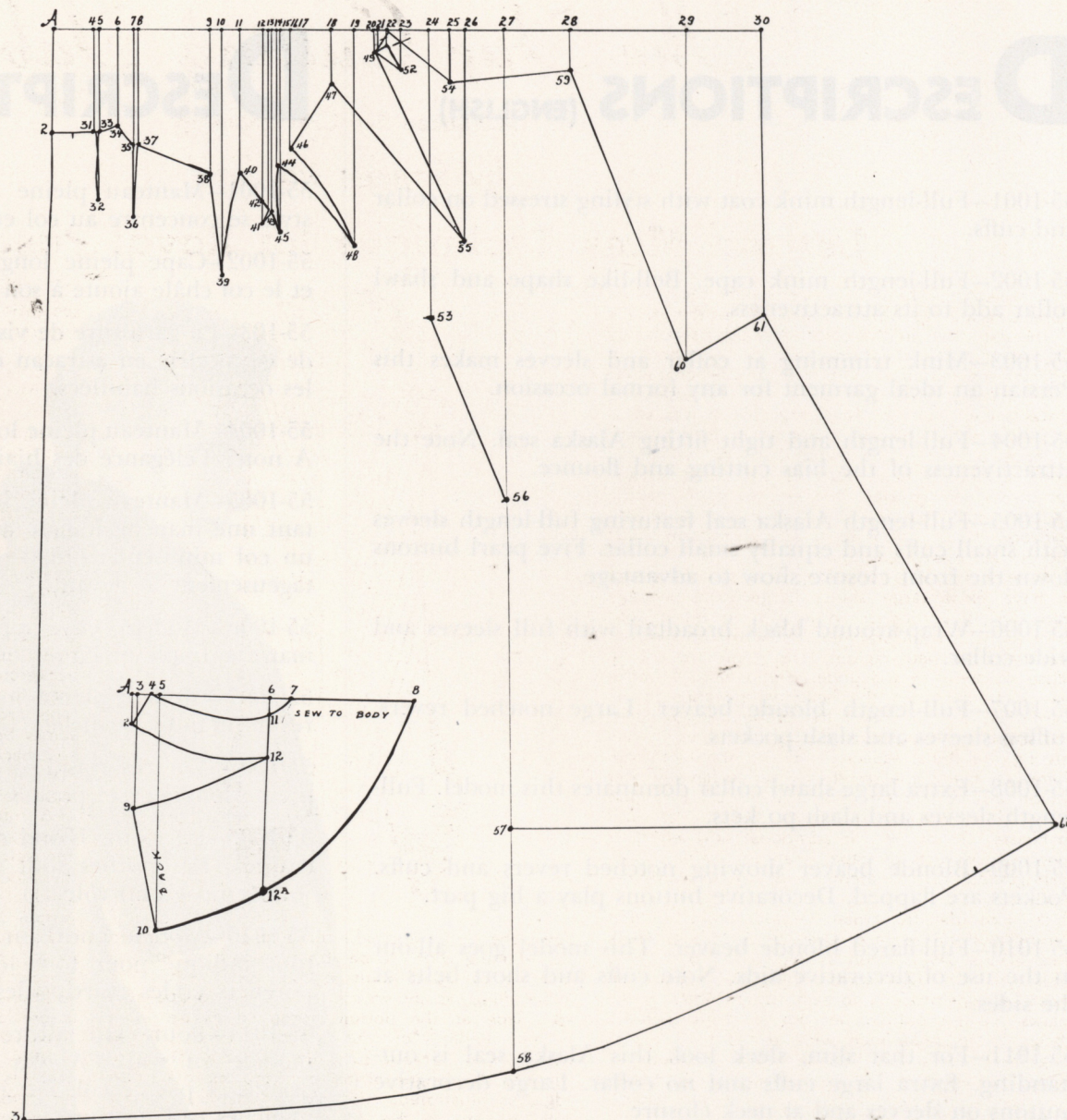
55-1023—Manteau en seal longueur aux hanches avec col sur le côté, manches amples et poches incurvées.

55-1024—Jaquette longueur aux hanches en vison à devants smoking, effet de poches inusité et boucle à l'encolure.

1025—Manteau pleine longueur en vison. Manche ample ornée de poignets aux festons prononcés ajoutant à la richesse de ce modèle.

Diagram of 55-1002 in this Issue

BY *Simon Clayton*



BODY

SQUARE BOTH WAYS FROM A.

- 2 from A is $4\frac{3}{4}$ inches
- 3 from A is $52\frac{1}{4}$ inches
- 4 from A is $17\frac{7}{8}$ inches
- 5 from A is 2 inches
- 6 from A is 3 inches
- 7 from A is $37\frac{7}{8}$ inches
- 8 from A is 4 inches
- 9 from A is $7\frac{1}{2}$ inches
- 10 from A is $8\frac{1}{4}$ inches
- 11 from A is 9 inches
- 12 from A is 10 inches
- 13 from A is $10\frac{1}{2}$ inches
- 14 from A is $10\frac{5}{8}$ inches
- 15 from A is $10\frac{7}{8}$ inches
- 16 from A is $11\frac{1}{8}$ inches
- 17 from A is $11\frac{1}{2}$ inches
- 18 from A is $13\frac{1}{4}$ inches
- 19 from A is $14\frac{3}{4}$ inches
- 20 from A is $15\frac{3}{8}$ inches
- 21 from A is $15\frac{1}{2}$ inches
- 22 from A is $15\frac{3}{4}$ inches
- 23 from A is $17\frac{1}{4}$ inches
- 24 from A is $18\frac{3}{8}$ inches
- 25 from A is $19\frac{1}{8}$ inches
- 26 from A is 20 inches
- 27 from A is $21\frac{7}{8}$ inches
- 28 from A is $24\frac{3}{4}$ inches
- 29 from A is $30\frac{3}{4}$ inches
- 30 from A is $34\frac{5}{8}$ inches
- 31 from 4 is $4\frac{3}{4}$ inches
- 32 from 4 is 8 inches
- 33 from 5 is $4\frac{3}{4}$ inches
- 34 from 6 is $4\frac{1}{4}$ inches
- 35 from 7 is $5\frac{1}{4}$ inches
- 36 from 7 is $8\frac{3}{4}$ inches
- 37 from 8 is $5\frac{1}{4}$ inches

- 38 from 9 is $6\frac{5}{8}$ inches
- 39 from 10 is $11\frac{3}{4}$ inches
- 40 from 11 is $6\frac{1}{2}$ inches
- 41 from 12 is $9\frac{1}{4}$ inches
- 42 from 13 is $8\frac{1}{4}$ inches
- 43 from 14 is $8\frac{3}{8}$ inches
- 44 from 15 is $6\frac{1}{8}$ inches
- 45 from 16 is $9\frac{1}{4}$ inches
- 46 from 17 is $5\frac{1}{2}$ inches
- 47 from 18 is $2\frac{1}{4}$ inches
- 48 from 19 is $9\frac{3}{4}$ inches
- 49 from 20 is $\frac{3}{4}$ inch
- 50 from 21 is $\frac{7}{8}$ inch
- 51 from 22 is $\frac{3}{8}$ inch
- 52 from 23 is $1\frac{5}{8}$ inches
- 53 from 25 is $13\frac{1}{4}$ inches
- 54 from 25 is $17\frac{7}{8}$ inches
- 55 from 26 is $9\frac{5}{8}$ inches
- 56 from 27 is $21\frac{1}{2}$ inches
- 57 from 27 is $35\frac{3}{4}$ inches
- 58 from 27 is $49\frac{1}{2}$ inches
- 59 from 28 is $11\frac{1}{8}$ inches
- 60 from 29 is 15 inches
- 61 from 30 is $12\frac{3}{4}$ inches
- 62 from 57 is $26\frac{1}{2}$ inches

Finish as shown in heavy outline of diagram.

COLLAR

SQUARE BOTH WAYS FROM A.

- 2 from A is $1\frac{5}{8}$ inches
- 3 from A is $\frac{1}{8}$ inch
- 4 from A is $\frac{7}{8}$ inch
- 5 from A is $1\frac{1}{8}$ inches
- 6 from A is $6\frac{1}{2}$ inches
- 7 from A is $7\frac{3}{8}$ inches
- 8 from A is $13\frac{1}{4}$ inches
- 9 from 3 is $5\frac{1}{2}$ inches
- 10 from 5 is 11 inches
- 11 from 6 is $\frac{3}{4}$ inch
- 12 from 6 is $2\frac{3}{4}$ inches
- 12 A from 6 is $9\frac{1}{8}$ inches

Finish as shown in heavy outline of diagram.



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Let out Mink Technique for Royal Pastel Cape

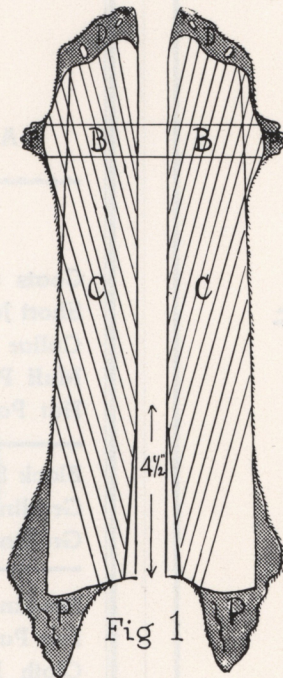
In selecting skins for a 49 inch cape, it is more essential to have uniformity in the height of the hair than in the color. Also, skins must by all means be of the same section (province) in order to assure you of uniformity in hair character.

In making this cape it is not necessary to "intermarry" skins by reversing split halves so as to join strange grotzens together. It is important to have a well-matched bundle with which to work, insofar as hair height is concerned. I cannot stress too strongly the necessity of making perfectly sure that the skins come from a related territory, if the cape is to present a uniform shade and perfect evenness of hair.

In selecting skins for a long cape, it is necessary to have extra large skins. Large skins average from 18 to 22 inches in length. In letting out these skins, do not start cuts from the bottom up, because cuts made against the grain are apt to cause shedding of the underground hair. A better way is to cut from the head of the skin downward. Figure "1" shows the proper length, slant and shape of let-out cuts. Before letting out, when cutting the skins, especially at the shoulder, trim them just below the snout in order to have greater smoothness and better joining (see "D" in Figure "1"). Also trim off the paws, shaded sections in Figure "1" at "P". If additional skin length is required for parts of cape, "set-up" skins by inserting additional matching fur at any desired place.

Be sure that front paw sections meet, so that joining will be perfect. Draw two parallel chalk lines across paw section as shown at "B". These lines will run right across the cape if you join these sections properly to each other, aided by the marks. Skins should be let cut in strips that are about $\frac{1}{8}$ to $\frac{3}{16}$ inch wide and 5 to 7 inches long; each cut should provide a drop of about $\frac{1}{2}$ inch. The length of the cuts should be graduated . . . less at the head and rump parts and longest in the center part of skin.

Before you drop out each skin, split it exactly



down the center and take out a long, narrow rump cut, starting width to be about $\frac{1}{8}$ inch at bottom, tapering off to a point at top, about 4 to $4\frac{1}{2}$ inches long, as shown at "A". These tongue cuts are made at the bottom rump to assure more perfect joining of the grotzen halves. When making your let-out cuts, do not allow these to cut into the tongue strips, but stop short at their edge, as illustrated. Also, do not cut the let-out cuts through to the edges, but leave them together, stopping your cuts just a tiny bit before

you reach the edge. Your operator completes the separation of strips, one by one, immediately sewing each let-out together.

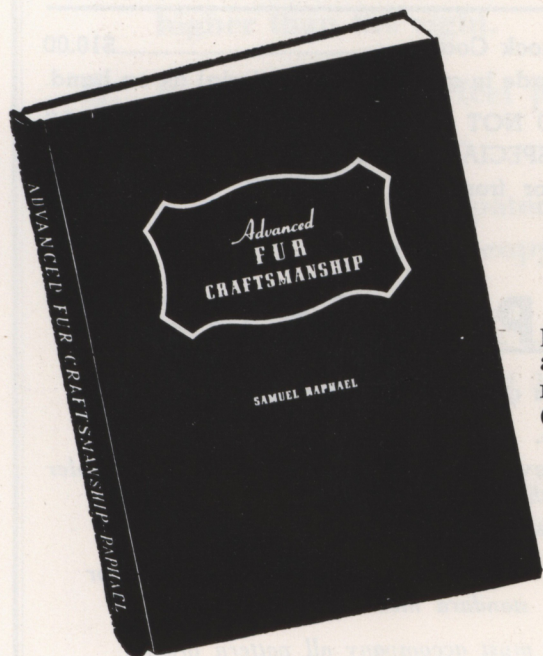
It is very important that the head connections on top should be perfectly regular in the height of the hair. Where they tend to vary in hair height, rectify this by removing parts of sides till all appears even. In sewing out the coat after the cuts are let out, use a No. 21 needle and No. 120 tan cotton thread. It is understood that absolute straightness of grotzens and sides in nailing must be strictly observed. Nail out and square the cape. When nailing out the shoulders of the cape, the skins on top, when joined, must present a perfect meeting of grotzens and sides. Use brass pins in nailing out the mink cape, as these do not rust. After the cape has been squared, an electric clipper will come handy for trimming off any excess hair from the leather side, thus providing a clean background leather. A soft gum rubber can be used to whiten skin and remove excess. Sew flat tape around the edges of the cape, as well as across body and down the center of both fronts and back. The cape should next be drummed. Place it in your fur drum in order to get rid of all loose hair.

A mink cape should be finished very finely. This should include a 2-inch or 3-inch braid binding, sewn close to the edge of the cape bottom; then allow the skins to finish naturally with individual edges. Never bend them up, as this invariably causes bulkiness.

For tuxedo fronts, pick out your largest skins in the required number. If these have to reach around the neck to the back, and if therefore, additional length is needed, set-up additional fur before letting out. These may be inserted into any convenient sections of the skins.

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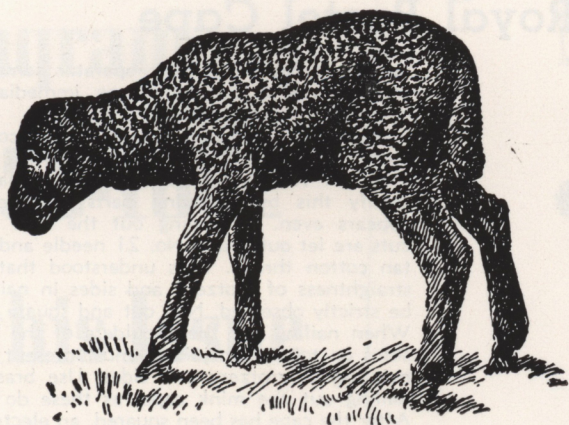
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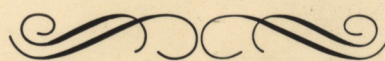
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